



# Gunagrahi

The International Journal on Music & Dance

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## Kudos to The Percussive Arts Centre Awardees



Lalgudi G. Jayaraman



S. Rajam



B. Rajasekhar

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Veteran Critic SNC Felicitated by Prof. M.S. Nanjunda Rao & Justice Nittoor Srinivasa Rao  
in the presence of H.N. Suresh, Ananth, Prof. USK.Rao, Mattoorji & Shyamala Bhave



Dr. N. Rajam  
Interviewed

## **GUNAGRAHI INDIA**

### **The Cultural People**

**S.K. Lakshminarayana (Babu) page**

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. The programme is a wash out! A large number goes to a well-advertised show.

Talented artistes find no avenue to the top. Favoritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is a talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for, artistes' ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

**GUNAGRAHI INDIA** is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme—fixing the venue, getting the right audience, looking after the artistes, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good emceing, lights, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle. To effectively interact with the artistes and sponsors for the success of every cultural programme, **GUNAGRAHI INDIA** offers its services whenever called for.

**GUNAGRAHI INDIA** is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

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*With best wishes:*

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### **SNC Felicitated**

Veteran journalist and art critic S.N.Chandrasekhar was felicitated on his completion of eighty years. The octogenarian critic is popular figure in the realm of fine arts. He penchant for writing is evergreen. Both as a professional staffer and as a freelance writer his contribution to the fine arts field is immense and varied. He has a good number of books to his credit. A prolific writer in Kannada and English, SNC has been in the field for more than five decades. His critiques are like clinical analyses. SNC himself was a Kathak dancer and happens to be the proud disciple of Pandit Sohan Lal.

SNC has lent his services in various capacities. He was the member of Sangeetha Nirthya and Lalitha Kala Academies of Karnataka. He has won the awards of these twin academies. He has also been the recipient of the Rajyotsava award. He has created endowments in the name of his Guru with the prize-money he received along with the above awards.

Sri Saraswathi Sangeetha Vidyalaya led by noted vocalist Shyamala G. Bhave, had organised the function at the Karnataka Chitra Kala Parishath and veteran connoisseur Justice Nittoor Srinivasa Rao felicitated SNC. A seminar was also arranged in which leading personalities from C.R.Simha, C.Seetharam, Leela Ramanatha, H.R.Keshavamurthy, Prof. U.S.Krishnarao, R.M.Hadapad and others spoke on the personality and contribution of SNC.

### **21<sup>st</sup> Taalavaadyothsava awards presented**

The 21<sup>st</sup> Taalavaadyothsava was held under the auspices of the Percussive Arts Centre. 40-year old and highly talented morsing artiste B.Rajasekhar was presented the 'H.Puttachar Memorial Award. Padma Bhushana Lalgudi G.Jayaraman received the 'Palani Subramanya Pillai award' (donated by Sudha Rao and Dr.A.H.Rama Rao).

Veteran musicologist and artist S.Rajam of Chennai was conferred the 'K. Puttu Rao memorial Palghat Mani award' at the Chowdaiah Memorial Hall' on May 31. The five day Taalavaadyothsava was held under the joint auspices with J.S.S.Sangeetha Sabha, Mysore. A souvenir was also brought out on the occasion. An audio cassette by V.Kalavathi Avadhoot and other publication of the Centre were released. Prizes were also distributed to the successful participants in the Amruthur Janaki Ammal music competitions for percussionists (donated by M.R.Doraiswamy Iyengar).

### **Contribution to CM's relief fund**

A delegation comprising R.R.Keshavamurthy, Rajalakshmi Tirunarayanan, critic Mysore V. Subramanya, Dr.A.H.Rama Rao, Patron GUNAGRAHI, H.Kamalanath and others presented a cheque for Rs.60,000(Rs.Sixty thousand only) to the Chief Minister S.M.Krishna for the CM's Relief Fund. It may be recalled that all the music sabhas and musicians of Bangalore had collected this money through a benefit programme held at Bangalore Gayana Samaja a couple of months ago.

## FROM THE EDITOR GENERAL



### The Primacy of classical music

It is not unusual to come across claims from experienced listeners that Karnatak classical music is better off now than at any time in the past. Of course, the reference is to the successful democratisation of music. The quantitative explosion in classical music is welcomed. But the claim is not confined to just this aspect. It refers to knowledge also. It is pointed that the general level of musical knowledge of performing musicians today is very high.

All the same, it is worth examining the claim that Karnatak music is passing through better times now. Of course, in considering this issue one would have to forget the audience angle and the volume of patronage classical music is receiving in the present times. The demand for classical music was tremendous in the past. It was so even in the mikeless era. We cannot hope to see a revival of such times in the contemporary scene of too many performers and performances. At most of the performances, the size of the audience is dismal. The position is so bad that an audience of just about 50 is hailed as big these days. "You cannot ask for more", observed a seasoned organiser.

The past was infinitely richer than the present in the matter of the sangeetha gnanam which is identified with concentrated Karnatak gamaka-based classicism. This gnanam was extraordinarily ripe and would never ever move even an inch away from the ground of classicism. A constant awareness of the fence beyond which there was just the wilderness with no musical significance was ever present in the minds of the musicians of the past.

Their Sadhana combined actual practice and much raga dhyana(meditation on ragas). They were traditionalists whose outlook provided a striking contrast to the minds of the moderns who find no use for the glorious gamaka ragas of the Karnatak heritage and are concerned more with flat melodic scales of superficial value. They are not bothered about Karnatak concentration or about Karnatak viscosity. They are bothered only about being entertaining and pleasant.

If you point out that such music enters one ear and instantly rushes out of the other, they declare that it is how it should be. "Who wants the enduring effect? It is old-fashioned thinking. Modern classicism has no use for it. It is all for fast moving and fast changing sensations" This is the new psychology. It is one clearly designed to sacrifice the primacy of classical music.

—————Karnataka Kala Sri Dr. M. Surya Prasad

## Dr. N. RAJAM: A CLASS APART

By Shruti Nanavaty

She achieved at a young age what was thought to be almost impossible even by the eminent musicians and musicologists, viz. tempering the western instrument for Hindustani vocal style of music. She introduced the 'Gayaki Ang', on the violin with such consummate artistry that many violinists dropped their 'Gatkar' style and changed over to 'Gayaki Ang.' This style is one that was so perfected by a lifetime of discipline, hard work and arduous research that today, 'Gayaki Ang' and Violinist

Dr Rajam and the violin are synonymous in the world of music. No wonder her contributions to violin technique are considered to be on par with what late Pandit Pannalal Ghosh had done to the flute and Ustad Bismillah Khan to Shehnai. One is simply astounded at the prodigious achievements of a phenomenon called Dr. N.Rajam, undoubtedly the foremost Hindustani solo violinist that our country is blessed with.

Having her roots in a traditional Tamilian family of 6 generations of Karnatak musicians, her father and guru Late Vidwan A. Narayana Iyer himself was an excellent Karnatak musician and man of great foresight who was quick to recognise the innate talent in his daughter. Matched with this, a golden opportunity to learn under the great master late Sangeet Martand Pandit Omkarnath Thakur, catapulted the talented violinist to unprecedented heights in the music galaxy.

Dr. Rajam is not only an exponent 'par excellence' of violin playing, but is also a brilliant academician. M.A. in Sanskrit, Ph.D in music and recipient of innumerable awards, gold medals for university first positions, Dr. Rajam is a noted scholar and has been serving the cause of music education at the Banaras Hindu University for four decades. The University has conferred on her the title "Emeritus Professor", in recognition of her outstanding talents and service to music. Dr. Rajam has played an active role in promoting and popularizing classical music in Varanasi through Pt. Omkarnath Music Foundation, of which she is the Founder Chairman. She has served the UGC and the Government of India in various capacities including that of the chairperson of the U.P. Sangit Natak Academy. She is a recipient of the coveted Padmashri, Central and State Sangit Natak Academy Awards.

The Violin legend was recently in Bangalore to perform on the Founder's day programme, as part of the Ramanavami celebrations held at RamaSeva Mandali. Her performance as usual had the Rasikas in raptures. In an exclusive chat for GUNAGRAHI, she relates her illustrious life in a nutshell. Excerpts from the Interview:

**You belong to a family of Karnatak musicians with your father himself an eminent artiste. What made you switch over completely to Hindustani music instead?**

It all started when my father had been to Mumbai during the prime of his youth in search of a job. He had the opportunity to meet great musicians like Vishnu Digambar Paluskar. He grew very fond of Hindustani music since then and decided that he would make one of his children learn Hindustani music and I was the one he chose. He would make me listen to Hindustani music on the radio. I was about 10-11 years old then. I had the occasion to listen to 78 RPM records of Hindustani vocal music. At that time I didn't even know whose records they were. It was so penetrating, so powerful and so emotion packed. The impact was so deep that without knowing anything about the style, I decided that I should learn it. It was only later I came to know that I had been listening to Pt Omkarnathji's records, who later was my Guruji.

*(Continued on page 13)*



Dr.A.H.Rama Rao & Sudha Rao page

Harikambhoji for Thyagaraja's 'Dinamanivamsha'. The alapana was shared by both. Tana by Radhika beautified the ragabhabava. The kalpana swaras were scholarly. The Rajanarayans were highly benefitted by the dexterous mridanga support lent by V.S.Rajagopal.

#### Successful Sridhars

Actor-dancer Sridhar and his wife Anuradha Sridhar provided a fitting finale to the above festival with their successful dance-drama entitled 'Mahabharatham'. The couple in their little more than two hours' performance reenacted the eternal story of Mahabharatha. It was conceived and choreographed by Sridhar himself. The credit of lyrics and composition of music went to R.Ganesh and Nagavalli Nagaraj respectively. The live orchestra was fruitfully manned by Balasubramanya Sharma (vocal), Prasannakumar (nattuvanga), Prasanna (violin), Jayaram (flute) and Narayanaswamy (mridanga). The live music added artistic dimensions to the presentation

Some of the attractive karanas, charis, bhranis and to top them all aduvus and teermana aduvus caught the attention of the discerning rasikas. The episodes—right from the swayamvara of Draupadi to the Pandavas' renouncement and their ascent to the heaven—of the great and mammoth epic Mahabharatha were unfolded in the chronological order. The beauty of tandava and lasya of Bharatanatyam was amazingly brought out by the dancer-couple. They changed roles in a fraction of a second. A couple of tableau-like freezes were captivating. The colourful lighting was another added attraction. Karnataka ragas like Revathi, Reetigowla, Bhairavi, Ranjini, Bilahari, Kharaharapriya, Athana, Mohana, Charukeshi,

#### Dampathi Sangeetha Nrithyotsava

It was a good and unique idea of the Bharatiya Vidya Bhavan led by widely known and esteemed savant Mattur Krishnamurthy to have featured young artistes-couple under the banner of a two-day 'Dampathi Sangeetha Nrithyotsava' at its Khimcha auditorium. The partners of real life displayed same type of cohesion and compatibility in their joint performances. Noted musician-couple Bangalore K.Venkataram and G.R.Jaya Venkataram inaugurated the festival by singing a song together.

This was followed by a neat and tidy vocal recital by their daughter in law N.R.Harini. Her husband and Venkatarams' son V. Krishna delightfully accompanied her on the mridanga. Though Harini seemed to have some voice problem in the tara sthayis, she proved her mettle in every aspect of the concert craft. With her smooth technique and sound learning coupled with imaginative inputs, 'Ennaganu Rama bhajana' and the neraval at 'Rama chiluka' followed by brilliant kalpanaswaras made for good listening. Savitri Srinivasamurthy was adequate Krishna maintained the composition's rhythmic dimensions on his mridanga. She concluded with a pada 'Naanenu maadidenu Ranga' in Revathi raga.

#### Impressive Rajanarayans

Flautist and innovator of various electronic musical instruments G. Rajanarayan and his wife Radhika Rajanarayan were locked in a Venu (flute) and Veena jugalbandhi at the same venue on the second day of the 'Damathi sangeetha nrithyotsava'. Much more of practice and rehearsals could have added spice to Radhika's play. The highlight of their short recital was the detailed treatment of

Varali, Suruti among others were skillfully used creating the right impact.

### The healer Swamiji

Sri Ganapathi Sachchidananda Swamiji, the head of Sri Guru Datta Peetha of Mysore is a recognized healer through music. A master of several musical instruments he has worked extensively on music therapy. He has evolved his own methods of curing different types of diseases of his devotees who come to him for remedy. 'Dhyana (meditation), Yoga (Yoga), Nada (sound) chikitsa (treatment)' envisaged by him has endeared him to many people in distress throughout the world.

The Singer-Swamiji performed one such concert on the massive National High School ground under the aegis of Nivarana. More than half of the ground was filled with his devotees and lovers of music. Each of the massive audience was given a betel leaf to be held in the palm. The Swamiji adorned the specially laid big stage with himself handling the highly sophisticated Ronald synthesiser. Violin-virtuoso Dr.L. Subramanyam led the team of accompanists comprising T.K.Murthy and Jaihtra Varanasi (violins), Ramanii Thyagarajan (flute), Arokyaswamy and Mani (harmoniums), Arjun Kumar (mrudanga), Vaikam Gopalakrishna (ghata), Mahesh Bhat (tabla), Ramanujam (morsing) and Shankar Ramesh (shruti).

Swamiji sang melodiously an obeisance to Lord Ganapathi. Then Hindola was explored in detail. This pleasant raga evokes different rasas by using different gamakas. The Swamiji splendidly surveyed every corner of the raga. Those jaaru and kampitha gamakas were a treat to the ears. Likewise in the faster tempo vareyiku, janti and daatu prayogas created a novel experience. Shankarabharana was drawn on a wide canvas. The main item of the evening was the 21<sup>st</sup> melakarta raga Keeravani. The Swamiji announced that it was a Shanthi raga and belongs to Akasha tattva. It has the power of healing heart and waist aches along

with the gastric problems. He called it a general tonic and went on to elaborate with all the details of the raga.

The other melodic instrumentalists took the cues from the Swamiji and added their own to the ragaswaroopa. In particular, L. Subramanyam created wonderful pictures of the raga. The creation of the world of sound was based on the harmony. All the accompanists joined in erecting a grand and detailed Keeravani. The percussionists were allowed to present a laya vinyasa.

During the course of the concert, the Swamiji kept on waving the crystals of varied shapes and power at the audience at regular intervals. Holding one of them, he descended down from the stage and walked into the audience during the tani avartana. He reached the thousands of listeners and looked at them and pointed the crystal at them doing 'Drishtipaatha' and 'Shaktipaatha'. It was a thrilling experience and the audience returned home gratified.

### Neat Bharatanatyam

Young and pretty K.S.Vijayalakshmi did proud to her Gurus Sridhar and Anuradha Sridhar with her neat and tidy Bharatanatyam recital at ADA Rangamandira on Sunday. The dancer's perfect nritta and abhinaya, their executions kept the viewer's eye from wandering for even a second. The traditional Ganesha stuti was followed by an interesting exposition of a Basaveshwara vachana 'Ullavaru Shivalayava maaduvaru' set to a pleasing Chandrakauns raga. She effectively conveyed the message of true love and devotion to Lord in her meaningful abhinaya. A Sanskrit shloka 'Kasturi tilakam' explaining the varied attributes of Lord Krishna was followed by Annamacharya's 'Gopalakapalaya' in Regupiti raga. The satwikaabhinaya was of high order in their rendition. In the rendition of the popular Todi

varna 'Roopamu joochi', she showed some exquisite aduvu patterns for the spell of nritta. Her opening eye and neck movements were notable for their grace. The Jatis pronounced by the nattuvanar and the swaras sung by the singer found the right match in the dancer's facile footwork. The facial expressions too were to the point and communicative. The episodes of Duryodhana's slaying, Prahlada bhakti vijaya et all in the portrayal of Purandaradasa's 'Yamanelli kaanenendu' established an intimate rapport with the lovers of dance. Likewise, a Javali by Mysore Vasudevacharya and the tillana in Shuddha Saveri raga bore the stamp of Sridhars' choreography. Vijayalakshmi's remarkable dance offering was beautifully enriched by Anuradha Sridhar (nattuvanga), D.S.Srivatsa (vocal), Narasimhamurthy (flute), Jitendra Kishore (violin) and Srihari (mridanga).

### **Vidysbhushana captivates**

Another music forum was added to the list when the veteran exponent of Hindusthani music, Pandit R.V. Seshadri Gayai, inaugurated 'Vidya Centre for Performing Arts' under the auspices of the Bharatiya Samskrithi Vidyapeetha in the premises of the Vidyapeetha at fourth cross, Chamarajpet. Noted singers Shyamala Bhave and Vidyabhushana were among the chief guests. The inaugural function was presided over by a veteran academician and the founder of the Bharatiya Samskrithi Vidyapeetha Dr. K.Nagesh Hatwar. It was announced that every month a cultural programme would be held alternatively at the different branches of the Vidyapeetha, under the above banner.

After the inauguration, Vidyabhushana presented a short and succinct vocal recital. Shuddha Saveri for a Venkata Vithala's composition 'Ganapathi enna paliso' in vilambha kala was rewarding. There is a sweetness about his voice that carries conviction. Hearing his rich and melodious voice was a pleasure. Purandaradasa's 'Palisemma muddu Sharade' was

emotionally intact. He embellished it with a neraval at 'Sangeetha gaana vilasini' appended with scholarly swaras. Raga Shuddha Dhanyasi grew in its beautiful form along with the singing of 'Narayana ninna'. Vidyabhushana excelled in the singing of 'Bhakti beku viraktibeku'. He sang a couple of Ugabhogas too. Other compositions which deserve a special mention are 'Yare Rangana' (Hindola), 'Hyangi baraditto' (Mohana), 'Vara mantralaya' and 'Anandmuruthy' (Madhyamavathi). Lovely accompaniment was provided by T.S.Krishnamurthy (violin), Ravishankar (mridanga) and ASN Swamy (khanjira).

### **Delightful Deepa Bhat**

Young Deepa Bhat's training under Prof. M.R.Krishnamurthy of Kalakshithi of Bangalore, the unique style, devotion and talents impressed the lovers of dance at ADA Rangamandira. Commencing her Bharatanatyam with Ganesha Vandana and trishra alarippu, Deepa rendered a graceful and accurate Shabda in ragamalika and mishra chaputala. On the basis of the lyrical support drawn from that Shabda, Deepa beautifully sketched the playfulness of Lord Krishna and His physical beauty. One was pleasantly surprised to note her selection of a Kannada varna by Mysore K.Vasudevacharya. It is very rarely heard and seen on the dance platforms. The Guru Prof. Krishnamurthy and the shishye Deepa Bhat need to be commended for this. The varna 'Eke dayabaarade Loka Nayaka enaadaru neene gathi' was also addressed to Lord Krishna. The bhakti-oriented varna brought to the fore the nritta, nrithya and abhinaya capabilities of the dancer. The devotee prays the Lord adorned with invaluable ornaments, to bless him. The item abounded in beautiful poses depicting the benevolent Krishna in His awe-inspiring mood as the good friend of Sudhana, the graceful Lord who gave darshana to Kanakadasa and one who

gave moksha to Ahalya. The demanding korvais and the teermanas spoke volumes of her hardwork. Deepa's abhinaya for a Kshetragna pada was profound. The Bilahari masterpiece of Mysore Vasudevarchar 'Sri Chamundeshwari' was well used to depict Goddess Parvathi as Chamundeshwari and Mahishasura Mardini. Aranya (nattuvanga), Hariprasad (vocal), Srinivas (mridanga), Sarvotham (flute) and Jitendra Kishore (violin) gave superb support.

### **Endearing Supriya**

U.Supriya, a disciple of seasoned Guru Sandhya Keshavarao won her audience at Ravindra Kalakshetra with her total absorption in each item, control and nimble movements. All these were put to the test in detailed delineation of a Navaragamalika varna set to adi tala. Her nritta, in particular, captivated the audience. Whether it was a swara or jathi sequence, Supriya negotiated them with facility. Earlier, she gave an outstanding exposition of a khanda nadai alarippu. There was fluidity in her limb movements and footwork. The Rasikapriya jatiswara was studded with technically tantalizing laya and jati patterns. The ragamalika shabda vouched for her histrionic expertise. Her Guru Sandhya Keshavarao led a competent orchestra comprising Ramesh Chadaga (vocal), Madhusudhan (violin), Ashwathanarayana (flute) and Janardhana Rao (mridanga). Dr.Veena Sharath's compering was apt and to the point.

### **Sri Rama Navami Concerts**

The Ramanavami season has commenced with a series of music concerts at different venues. The lovers of music are certain to have a feast of classical music. The 54<sup>th</sup> annual Sri Ramanavami music concerts under the aegis of Sri Seshadripuram Rama Seva Samithi at the Rashtrakavi Kuvempu Rangamandira, in the premises of Seshadripuram College started with a traditional nagaswara recital by Mannargudi MSK Shankaranarayanan and MSK B.R.Kumar supported

by Kovilur Kalyana Sundaram and Tirurameshwaram T.P.Radhakrishnan (tavils). The artistes demonstrated immaculate sense of mathematics and melody. But the placing of the mike was not correct. As a result, the audibility was not thorough and complete. In fact, an open-air instrument like nagaswara does not need a mike at all. 'Namami Vighna Vinayakam' in Hamsadhwani with short swaras was lively. The Sri raga pancharathna krithi 'Endaro Mahanubhavulu' sustained the tempo. 'Mohana Rama' (Mohana), 'Sari evvare' (Sriranjini), 'Ragasudharasa' (Andolika), 'Mamava Karunalaya' (Shanmukhapriya) among others deserved a special mention. These krithis were packed with countless sangathées covering all the registers. The laya-patterns were also captivating.

### **Resonant Radhika**

Radhika Venkataramanan is a talented vocalist. She is also a merited violinist. She scored well in her vocal recital held at Sri Laladas Venkataramanaswamy Temple, OTC Road, under the auspices of Sri Ramaseva Samithi. She sang sincerely. Hamsanada for 'Bantu riti' and Athana for 'Sakalagraha bala neene' blossomed well in her delineation. Kharaharapriya ('Rama nee samanamevaru') was the highlight of her recital. The manner in which she reposefully delivered it with method and melody was admirable. It was pleasing to note that the ragabhabha got crystallized at every stage of its rendition. Her rich and melodious voice was an audio pleasure. The etching of kalpana swaras was total and meaningful. Dr.Natarajamurthy gave commendable violin support.

### **Silver jubilee of Ponnaiah Lalitha Kala Academy**

It was a red-letter day in the annals of the Ponnaiah Lalitha Kala Academy led by Guru Padmini Rao. It was not only the beginning of the silver jubilee year of the Academy but also the

fulfillment of the Academy's dream project of having an open-air theatre and spacious premises for the conduct of dance classes and programmes. The dream-project, now partially completed, at Chennamanakere Achchukattu, Banashankari II stage, was dedicated to the art field by Chiranjeev Singh, the Principal secretary, Finance Department, Govt.of Karnataka and KVR Tagore, ADGP. On that occasion, veteran danée Gurus like Prof.U.S.Krishna Rao, H.R.Keshavamurthy, senior dance critic S.N.Chandrasekhar and other leading personalities of the dance field were felicitated.

This was followed by a group dance recital by the students of Guru Padmuni Rao. Accompanied by Shreyas (nattuvanga), Neela Ramanujam (vocal), Somanna (violin), Damodar Bhat (mridanga), H.S.Venugopal (flute) and others the students displayed admirable discipline and their grounding in the Bharatanaty. They moved like a single unit and the freezes were eye catching. Their execution of complicated aduvus and beautiful sthanakas were a treat. All this could be seen in the presentation of a composition on Ganesha (Karastha kadali choota and Balaganapathim bhaje). The traits of the Balaganapathe were neatly sketched. In the second composition 'Brahma Vishnu Natarajana' (Kalyani), the technique and artistry of Bharatanaty were on full view.

### **Artistic Anuradha**

Good performance by young singer Anuradha Srinivas at Sri Venkataramana swamy temple, Saajjanrao Circle marked the Ramanavai celebrations of the temple. Despite the occasional misses in tara sthayi, the sweet voiced Anuradha was fully dedicated and devoted to her art. Her expositions carried her vidwath and conviction. Suitably supported by Basavanagudi G. Nataraj (violin), Nagendra Udupa (mridanga) and Mohite (khanjira), she laid a formidable foundation to her

recital with neatly sung 'Vatapi Ganapatim'. A pleasing raga Kalyana Vasantha for a rarely heard krithi 'Sri Venkatesham bhajami' was sung in detail. The free-flowing structural integrity, which simply charmed endeared Kamavardhini to the audience. One wished she had sung it with more stamina. The krithi 'Sundara tara deham vande ham Ramam' was packed with technically and structurally excellent phrases. The neraval at 'Aagama sancharan' and the swaras scored well by virtue of their clarity and controlled dynamics. The janti and daatu patterns added to the ragabhava.

### **RAWA festival**

The Bangalore Chapter of the Cultural Wing of Ananda Marga called 'Renaissance Artists and Writers Association (RAWA) was launched at Ravindra Kalakshetra by noted film producer G.V.Iyer. Veteran vocalist Dr.Gangubai Hangal was felicitated on the occasion. The occasion was marked by the rendition of Prabhat Sangeeth (songs of new dawn). The Prabhat Sangeeth is a new school of music propounded by Sri Prabhat Ranjan Sarkar, a great philosopher and an exponent of Ananda Marga. Sarkar has composed more than five thousand new genres of devotional songs. He has also set them to tunes taken from various sources. His songs in different languages carry the message of universal brotherhood, harmony, peace and progress. They are notable for their lyrical elegance, rhythmic variety and pleasing melodies. The dance and music programmes of the evening were based on these songs acquainting the audience with the glory of the Prabhat Sangeeth.

Vyjayanthi Kashi had choreographed a few songs in the medium of dance. Under her direction her students from 'Shambhavi School of Dance' unfolded 'Tvamai Savesham Pita' and 'Tvam mama priya' in praise of Lord Shiva and Lord Krishna.

The talented group of dancers was at home in graphically presenting the greatness of Lord Shiva on the basis of Prabhat Sangeeth songs 'Jaya Shiva Svayambho'. The beauty of Krishna's smile and the Dashavatara were portrayed with the lyrical support drawn from 'Krishnoshti Purushottama'.

With her vibrant and ringing voice Shyamala G. Bhave sang two songs from Prabhat Sangeeth. She did full justice to the raga and the bhava while singing 'Bajra kathora kusuma koraka' (based on raga Yaman), in Sanskrit explaining the tender and tough traits of Lord Shiva. Shyamala beautified it with tans and sargams encompassing the three registers. Aply accompanied by Rajendra Nakod (tabla) and Murali (keyboard) she concluded her emotionally charged singing with a Hindi devotional 'Tum ho mere Krishna'.

Acharya Priyashivananda Avadhuta, a close disciple of Sri Prabhat Ranjan Sarkar not only demonstrated the authentic form of his mentor's school of music but also established an intimate rapport with the rasikas with his soul-stirring singing. Acharya presented 'Shivashankara he shubhankara', 'Vishwadolay dol diyecho' (a Bengali song) and an English composition 'We love that great entity'. The devotional fervor was kept up till the end.

The evening's programmes concluded with a resonant singing by Raghupathi Hegde of Akashwani, Bangalore. He poured out his heart in singing

'Brindavanam parityajya' (based on Bagesri raga) and 'Tumi je baste bhalo bhulona'.

### Raghupathi Hegde excels

Raghupathi Hegde also excelled in his vocal recital held at Keshava Samskrithi Sabha, ISRO lay out, during the Sabha's 'Samskrithi Utsava'. The Sabha led by nriddangist B.K. Shyamaprkash and his veena-artiste-wife Geetha Prakash has been doing good work in its locality in creating a conducive atmosphere for music and dance. Hegde received a lively and effective support from Pt. Ravindra Yavagal (tabla) and Vyasarumurthy Katti (harmonium).

Raghupathi began with Pooriya Kalyan. His bol-banao singing was lyrical and engrossing. The vilambit ('Nam Hari ko chitavan me') and drut ('Ankhiyan') khyals had well variegated rhythmic and melodic phrases which were nice to hear. His vilambit khyal charmed with its steady bol-vistar. 'Binathi suno' and 'Ban ban ko bhaaye' in Bagesri had a rare emotional intensity. He impressed the audience by singing Haridasa padas with a neat diction. 'Endigaavudo ninna darshana', 'Yadava nee baa' and 'Rama nama bhajisi davage' had memorable rhythmic movements, bahelwas, boltans, akaar tans combined with total command over the concerned ragas. Before concluding with Bhairavi he rendered 'Aayi aaye more' in Adhana.

### GUNAGRAHI completes four years

**It is a happy thing to note that GUNAGRAHI has completed four years. The first issue of its fifth year is in your hands.**

**The fourth anniversary is scheduled to be held in the month of July 2002. Please send your invaluable views and suggestions on the celebration of the same.**

**SUBSCRIBE TO GUNAGRAHI AND ENCOURAGE**

(Continued from page 6)

### **How did you meet your guru Pt. Omkarnath Thakur?**

I completed my matriculation earlier than usual at the age of 14 years and three months. So my father suggested that I must not waste a full year and guided me to appear from Banaras Hindu University as a private candidate. In those days there was facility for private studies. He also told me to take Hindustani music as one of the subjects. By that time I had ten years of very rigorous Karnatak music training behind me so my base was very strong. It so happened that Panditji was at Banaras at that time. I decided that if at all I would learn Hindustani music I would do it by learning only at his feet. I found out that Guruji was the founder principal of the Music College in Banaras. So bearing an introductory letter from one of Guruji's friends my father and I left for Banaras. We met him and I played before him what I knew. He could see that here was a student who could grasp well and has potential. I was fortunate to be accepted as a student and didn't have any difficulty in that regard. He was like a father figure to me and would shower so much of affection on me. From then onwards till his end I was with him spanning , 15 years or so.

### **What was the method of teaching adopted, knowing that he was a vocalist teaching a violinist? What significant aspects of his music did you adapt to?**

Guruji would sing and I would reproduce it on the violin. When I started training under him by then I was well versed with the technique of playing the violin and so it was easy to reproduce any musical phrase on it. What I had to learn from him was the subject as such of Hindustani music and not how to play on the violin. So there was already a good foundation of Sur and Laya. He would first explain about the Rag and then would sing phrases which I'd reproduce. That way it is no task to reproduce the very same phrases but what was important was to reproduce it with the same intensity of emotion and feelings that he brought in the notes.

It took a lot of time for me to understand on which notes to stress and weigh down, which ones to play lightly and use Meend, etc. All this he'd show by singing and that I had to bring out in the violin by working on it and improving my technique. My Karnatak-technique was a highly evolved one and the best technique in the South. When I came into the Hindustani music field, I could realise that the technique was not enough for reproducing the gayaki of my Guruji. It called for further research which took about 15 years. And as a result my violin technique got so much improved that you name it whether it is a Thumri, Khyal or Dhrupad, anything that is sung by vocalists. I'm able to identically reproduce it.

### **Could you recall some fond and cherished experiences with him?**

This was way back in 1957-58 or so in Mumbai... He called me and said that he was performing at a particular place and I was to accompany him on the violin. It was the for the first time I was to do so. Naturally I was scared to play with such a great personality. But I was also very happy for the opportunity given to me. I accompanied him before a large audience and he was very encouraging so it went off well. After that I accompanied him in most of his concerts and each time he would encourage me a lot. Also people would come to him and say that they haven't heard him for a long time and he would always recommend me by saying, "Listen to this little girl. She plays exactly my Gayaki." Praises coming from such a great musician, it was something I cherish a lot.

On another occasion, I was to play at a function. The Rag that I had planned to play, I was not very

sure about the Khyal composition. So on the previous day before the concert, I went to Guruji to learn that Khyal. That night I had a dream that Guruji had come to the concert and I am not playing well and he is angry with me. I realised that it was a dream and I knew well that Guruji wouldn't be coming to my concert. The next day the concert commenced and within 2-3 minutes there was some hustle at the entrance. When I turned and saw, I found a huge personality with a walking stick in hand advancing towards the front row. I was astonished to discover it was Guruji and instantly remembered last night's dream and shuddered at the thought of it coming true. I was performing a traditional Bandish in Rag Desh. Fortunately due to his blessings and God's grace I was able to perform well. After the concert Guruji was asked to give a speech. In that speech he said, "If one wants to know what dedication is, one should listen to Rajam." He was very encouraging.

**You have interacted with great masters all your life...How have they influenced you?**

In childhood I used to listen to a lot of music. I was very much attracted and influenced by Ustad Bismillah Khan and enjoyed the Shehnai music. I never thought that one-day I'd have the good fortune to perform a Jugalbandi with him. It was like a dream come true, as he was so much senior to me. It was his greatness that he performed with me. His style is also based on Gayaki ang and so is mine, thus it blended very well. He was also very affectionate to me and encouraged me a lot. We did Jugalbandis for quite a few years. He always would say that a Jugalbandi is like a bouquet of flowers. He'll put one flower then I'd put one flower and so on to make a beautiful bouquet. It is not a war field. So his thoughts appealed to me. I also liked Bade Ghulam Ali Khansaheb's music. Once it so happened that, Khansaheb, my Guruji and I were all to perform on the same stage. First Khansaheb was to perform then I and then Guruji. I felt like sandwiched between two great masters. I played for half an hour. Khansaheb listened to my violin play. He also blessed me and encouraged me.

**Your opinion on today's audience. Do you receive the same feedback as in the past, from them?**

In every town the audience depends on how the function is organised. Everywhere, there are people interested in classical music, but it is the way the concert is put up that matters so that more people have the opportunity to listen to good music. Even today there are good listeners. I wouldn't say that it was better in the past. The youngsters seem to be less interested. This aspect has to be looked into. May be the efforts of organisations like Spiemacay may pay off and we can think of a bright future.

**What does it take to scale dizzy heights in music as you have and to attain proficiency ? Did you consciously aspire to reach somewhere?**

Hardwork. There is no substitute for hardwork . You should have determination and perseverance to reach somewhere. Unless one is so devoted to one subject one cannot achieve. Sadhana is what is required today. One must not aspire for overnight success. It's not possible. Slow and steady pace wins the race. For me it was important first to be a good musician, a proficient violinist. The name-fame came subsequently due to the proficiency I achieved. I consider myself a student even today. I look for opportunities to learn new things.

**You seem to have lead a very active performing life ...Now what? Any more ambitions or future projects to accomplish?**

I've always been a satisfied and contented person. I'm not over ambitious, so life has given me whatever I needed. Now if there are some genuine students I would like to help them, that's all. For this I have started a trust under the name Pt Omkarnath Music Foundation Trust which will be actively involved in preserving and propagating the glorious tradition of Indian classical music.

ಕರ್ನಾಟಕ ಕರ್ತವೀರ  
ಪಾರ್ಶ್ವ ರಾಜ ಭರತದೇಹ ವಿಜಯಾರ್ಥಿ

ಕೃಷ್ಣ

- ಕೃಷ್ಣ ಮತ್ತು ಸಂಬಂಧಿತ ವರಣಿಗಳಿಗೆ ಸರ್ಕಾರದ ವಾರ್ಥಾ ಉಡಿತ.
- ಸರ್ಕಾರ ಕೃಷ್ಣ ಆಳ್ವಿಕ್ಯಾಪ್ಲಿಕೇಶನ್, ರಾಜು ದಾಖಲೆ ಫೋಟೋ ಅಂದಿಸುವುದರ ತೋರು ನಿರ್ಮಿಸು.
- ಬೆಳ್ಳಿ ಪ್ರದೇಶದಲ್ಲಿ ಶಿಕ್ಷಣ ರಾಜು 120 ಕೋಟಿ ರೂಪದಾರ ಧನ ಮಂಡಿರ.
- ಯಾರಿನೀಡಿಪರ ಪ್ರಾಜೆ ಎಲ್ಲಾ ಮಾನ್ಯ ಉತ್ತರಗೆ ರಾಜ್ಯಗ್ರಂಥಾಳ್ಯಾ ಬಳಸಿ.
- ಮಾರ್ಗಾಚ್ಚಿ ಪ್ರಾಧಿಕರ್ತರ ಸರ್ಕಾರಿ ಬಂಡುರು, 125 ಕೋಟಿ ರೂಪದಾರ ಗ್ರಂಥಾಳ್ಯಾದ ಮುಕ್ಕಿ, ಹೊಸ, ರಾಗ, ಭಕ್ತಿ, ಮಾತ್ರು ಕೆಳಬ್ಳಿ ಚೇಂಡಿಗಳ ಬೆಳ್ಳಿ ಪ್ರಾಧಿಕರ್ತರ ಅಂತರ್ಗತ ಕಾರ್ಯಾಲಯ ಪ್ರಸ್ತರಿಸಲು ಬೇಕಾಗಿ.
- ರಾಜು 100 ಕೋಟಿ ಮ್ರಾಂತ್ರಾಕ್ರಿ ದೇಶಪ್ರಾಧಿಕ ಉಳಿಸುವುದು ಮತ್ತು ಸರ್ಕಾರ ನೀರಾರ್ಥಿ ಪ್ರಾಧಿಕಾರ 50,000 ಬ್ರಹ್ಮಾ ಬೂಧ ಮಾನ್ಯ ಉಳಿಸುವುದು ಕಿ ಮು.
- ಗಾ ಮಾ ಶೈವಾಗಂಧಿಕೆಗೆ ಕರ್ಮಾ, ಪರಿಂದೆ ನಾಯಕ ಮು, ಶಾರದಾ ಆಂಗಕರಾಜ, ಶ್ರೀಕಾಂತ ಗುಂಪುಗಳು, ಶ್ರೀ ಶಾಖಾಭಾಷಣ್ಯ ತ್ವಿದರ್ಶಿಕೆಯನ್ನಾಗಿ.
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- ಕಾಳುಹಾಗ ಜಾರಿಗೆ ಮತ್ತು ಕರ್ನಾಟಕ ಸರ್ಕಾರ ಗ್ರಂಥಾಳ್ಯಾ ಮಹಿಕ 1,85 ಲಕ್ಷ ಏಕರೆ ಭೂವಿಧಿರಾಜು ನೀರಾರ್ಥಿ ಕಲಿಸಲು ಕಾ ಮು.
- ಸ್ವಾರಥಪಗಳಿಗೆ ಒಳಿಕೆದಾರರ ಸರ್ಕಾರ ಕಂಫರೆನ್ಸೆ ತೋರು ನೀಡಿ.

ಕಾರ್ಮಿಕಾಭಿಪ್ರಾಯಿ

- ಮಾನ್ಯಾಂತರ ಯೋಜನೆಗಳನ್ನು ಅಂತರ್ಗ್ರಂಥಿಸಿದ್ದಾರ್ಥಿರಾಜ ಪ್ರಾಧಿಕ ಸರ್ಕಾರ ಮತ್ತು ಮಾಧುರ್ಯ ನಾ ಮಾರ್ಗ ಆಳ್ವಿಕ್ಯಾಪ್ಲಿಕೇಶನ್ ಮಾನ್ಯ ಉತ್ತರಗೆ ಉದ್ದೇಶಿ.
- ಸಾಂಪ್ರದಾಯಿಕ ಮಾನ್ಯಾಂತರ ಯೋಜನೆಗಳನ್ನು ರಾಜು 289 ಕೋಟಿ ಮುಕ್ಕಿ ಬಳಸಿ.
- ಜಾಜಿದ್ದ ಇತ್ತೀಗಳ ನಾ ಮಾನ್ಯ ಸರ್ಕಾರ ಕೃಷ್ಣಾಚಾರ್ಯಾ ಬಿಲಿ ನಿರ್ವಹಿಸಿ ನೀಡಿಸಿಕೊಂಡಿರುತ್ತಾನೆ ರಾಜು 1,035 ಕೋಟಿ ಮುಕ್ಕಿ ಯೋಜನೆಯಿಂದ ಅಂತರ್ಗ್ರಂಥಿ.
- ಮೊತ್ತಭಾಷ್ಯಕರದಿಂದ ಸ್ವಾರ್ಥಾಳ್ಯಾ ಮಾನ್ಯಾಂತರ ಯೋಜನೆ ಉತ್ತರಾಜಿಕಾ ಕಾರ್ಯಕರ ಮತ್ತಿಲ್ಲ. ಕಾ ಕಾರ್ಯಕರ ಅಂತರ್ಗ್ರಂಥಿ 150 ಏಕರೆ ಪ್ರದೇಶವನ್ನು ಸ್ವಾರ್ಥಾಳ್ಯಾ ಮಾನ್ಯಾಂತರ ಯೋಜನೆಯಿಂದ ನಾಗಿಸುತ್ತಾನೆ. ರಾಜು 20,000ಕ್ಕೂ ಮುಕ್ಕಿ ಗಾ ಮಾರ್ಗಾಂಗ ನಾ ಮಾನ್ಯಾಂತರ ಯೋಜನೆಯಿಲ್ಲ.
- ಏನ್ ಪ್ರಾಣಾಂತರ ಕಾಂಪಾಗಣಿಕ್ಯಾಪ್ಲಿಕೇಶನ್ ನಾಗಿಸುತ್ತಾನೆ. ರಾಜು ಕೃಷ್ಣಾಚಾರ್ಯಾ ಪರಿಷತ್ತಿನಲ್ಲಿ ಒಸ್ತಿಗೆ ಶಾರದಾ ಪ್ರಾಧಿಕರ್ತರ ಮಾನ್ಯಾಂತರ ಯೋಜನೆಯಿಂದ ಅಂತರ್ಗ್ರಂಥಿ ಮಾನ್ಯಾಂತರ ಯೋಜನೆಯಿಲ್ಲ.

ಪರಿಸ್ಥಿತಿ

- ಸುಖಾಳ್ಯಾ ಘಾತ / ಪ್ರಾಧಿಕ ಸಂಗ್ರಹದ ಸಾರಾಂಶಗಳಿಗೆ ಪ್ರಾಧಿಕ ಗ್ರಂಥಾಳ್ಯಾ ಉತ್ತರಾಜಿಕಾ ಯೋಜನೆಯಿಂದ ತೋರು ನಿರ್ಮಿಸಿ ಸಂಪನ್ಮೂಲ (ಪಾರ್ಶ್ವ ಪಾರ್ಶ್ವ) 1 ಲಕ್ಷ ಮಾನ್ಯಾಂತರ.
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